

# FRIENDSHIP

SATB, accompanied, with optional bass, guitar and drums\*

Words and Music by COLE PORTER

Arranged by GREG GILPIN

Performance time: approx. 2:30

Moderately ( $\text{♩} = 138$ ) ( $\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ )

ACCOMP.

*mf*

S  
A

(unis.) *mp* 5

If you're ev - er in a

T  
B

C/G Dm7(b5) C/G Ab7 G7 5 C

*mp*

jam. Here I am. If you're (unis.) *mp*

D9/A G C Dm/G Ebm/G C Cdm Dm/C C C7(13)/E

\* Bass/Guitar/Drums see pgs. 13-15

9

ev - er \_\_\_\_\_ in a mess, S. O. S. \_\_\_\_\_

9

F Dm7 G C Ddim/C B7/G

13

If you ev - er \_\_\_\_\_ feel so

C7 Adim7/C Dm/C C

13

G

hap - py you land in jail, \_\_\_\_\_ I'm your bail. \_\_\_\_\_ It's *mf*

D/F# Dm/F E7 Dm7 C G7

17

friend - ship, — friend - ship, —

17 C

*mf*

Just a per - fect blend - ship. — When

21

oth - er friend - ships have been for - got —

21 C G7/D C7/E F6 Fm6 Ab7

Ours will still be hot. (unis.) Lah - dle - (unis.)

C/G Dm7(b5) C/G A7 G7 C

ah - dle - ah - dle, dig, dig, dig. mp If you're

D7 Dma7 C

27 ev - er up a tree, 'Phone to me. mp

27 If you're ev - er up a tree, Why don't you D9/A G7 C Dm/G Ebm/G mp

31

If you're ev - er

tel - e - phone me. If you're ev - er down a

Cmaj7 Cdim Dm/C C C7(13)/E 31 F

down a well,

All you have to do is

well, Ring my bell.

Dm7 G C Ddim/G B7/G

35

ring my bell. If you ev - er lose your

C7 Adim/C Ddim/C C 35 G

teeth and you're out to dine, — Bor - row mine. — It's

*mf*

D/F# Dm/F E7 Dm7 C G7

39 friend - ship, — friend - ship, — Just a per - fect

39 C

*mf*

43 blend - ship, — When oth - er friend - ships have

G7 43 C G7/D C7/E

been for - gate\_ Ours will still be great.. Lah - dle - (unis.)

F6 Fm6 Ab7 C/G Dm7(b5) C/G Ab7 G7 C

ah - dle - ah - dle, chuck, chuck, chuck... Lah - dle - mp

D7 D#maj7 C

ah - dle - ah - dle, hep, hep, hep... If they

D7 D#maj7 C Dm B/D# C/E

51 Driving

*cresc. poco a poco*

ev - er \_\_\_\_\_ black your eyes, \_\_\_\_\_ If they ev - er cook your

*cresc. poco a poco*

51 Driving

F6 D7/F# C/G

*cresc. poco a poco*

goose. Put me \_\_\_\_\_ wise, \_\_\_\_\_ Turn me \_\_\_\_\_ loose... 'Cause

A D7

*rit.* *f*

you got "meeese" and I got "yooose!" \_\_\_\_\_ It's

F/G Gb/Ab Gb6/Ab

*rit.*



60 Broadly

friend - ship, — friend - ship, — Just the per - fect

60 Broadly D $\flat$

*f*

64

blend - ship. — When oth - er friend - ships have

A $\flat$ 7 64 D $\flat$  A $\flat$ 7/E $\flat$  D $\flat$ 7/F

been for git. — Ours will

O $\flat$ 6 G $\flat$ m D $\flat$ /A $\flat$  G $\flat$ m/E $\flat$  D $\flat$ /A $\flat$

still be

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line has two measures: the first contains the word "still" and the second contains "be". The piano accompaniment consists of chords and moving lines in both hands.

A7 Ab

The second system shows piano accompaniment for two measures. The first measure is marked with the chord A7, and the second measure is marked with Ab. The piano part features a mix of chords and moving lines in both hands.

69 (unis.) it! (unis.)

The third system includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a note marked "(unis.)", then "it!", and another note marked "(unis.)". The piano accompaniment has a similar structure with rests and notes.

69 Db Db7/F Gb Eb7/G

The fourth system shows piano accompaniment for four measures. The chords are labeled as Db, Db7/F, Gb, and Eb7/G. The piano part features a mix of chords and moving lines in both hands.

Lah - dle - ah - dle - ah - dle hep, hep, hep. —

The fifth system includes a vocal line and piano accompaniment. The vocal line has the lyrics "Lah - dle - ah - dle - ah - dle hep, hep, hep. —". The piano accompaniment provides accompaniment for these notes.

Db/Ab Eb7 Dmaj7 Db

The sixth system shows piano accompaniment for three measures. The chords are labeled as Db/Ab, Eb7, Dmaj7, and Db. The piano part features a mix of chords and moving lines in both hands.



Bass/Guitar/Drums\*

Moderately (♩ = 138) (♩ = ♩<sup>1</sup>♩)

Drums: fill with ensemble

C G7/D C7/E F6 Fm6 A♭7 C/G Dm7(♭5) C/G

*mf*

5 *Drums: pattern*

A♭7 G7 C D9/A G7

*mp*

9

C Dm/G E♭m/G C Cdim Dm/C C C7(13)/E F

Dm7 G C Ddim/G B7/G C7 A♭m7/C Dm/C C

13

G D/F# Dm/F E7 Dm7 C

17

G7 C

21 *Drums: fill with ensemble*

G7 C G7/D C7/E

F6 Fm6 A♭7 C/G Dm7(♭5) C/G A♭7 G7 C

\*Bass: Play part as written.

Guitar: Play ad lib., using the chord symbols as a guide.

Drums: The basic pattern is:

Bass Drum Hi-Hat Snare Drum

Drums: pattern

D7 D♭maj7 C

27

Musical staff 1: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4. Dynamics: mp.

D9/A

G7

C

Dm/G

E♭m/G

Cmaj7

Cdim

Dm/C

C C C7(13)/E

Musical staff 2: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4.

31

F

Dm7

G

C

Ddim/G

B7/G

Musical staff 3: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4.

35

C7 A♭m/C Ddim/C C

G

D/F#

Dm/F

Musical staff 4: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4.

E7

Dm7

C

G7

39

C

Musical staff 5: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4. Dynamics: mf.

G7

Musical staff 6: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4.

43 Drums: fill with ensemble

C

G7/D

C/E

F6

Fm6

A♭7

C/G

Dm7(♭5)

C/G

Musical staff 7: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4.

A♭7

G7

C

D7

D♭maj7 C

Musical staff 8: Bass clef, notes G2, B♭2, D3, F3, G3, A3, B3, C4.

Drums: pattern

51 Driving

D7 Dbmaj7 C Dm B/D# C/E F6

*mp* *cresc. poco a poco*

D7/F# C/G A

D7 F/G

Drums: fill Gb/Ab Gb6/Ab Drums: pattern 60 Broadly D6

*rit.* *f*

A7

64 Db A7/Eb D7/F Gb6 Gbm Drums: ens. Db/Ab Gbm/Eb Db/Ab

pattern A7 Ab 69 Db Db7/F

Drums: ens.-fill Gb Eb7/G Db/Ab ens. Eb7 Dmaj7 Db



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